

LOS ANGELES COUNTY MUSEUM

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"Catalogue of Paintings, I—Italian, French & Spanish
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"Catalogue of Paintings, II—Flemish, German, Dutch & English
Paintings, XV-XVIII Century" (1954)

Each priced \$2.50 plus sales tax

Front Cover — PIERRE AUGUSTE RENOIR (1841-1919) — "Venus Victorious"
Bronze sculpture, height 71 inches, signed and dated 1916

Lent by Mr. and Mrs. Victor M. Carter

L.2264.54-1

TWO CHINESE LANDSCAPE PAINTINGS

Two important Chinese paintings have recently been acquired by Los Angeles County Museum, as part of the Museum's aim to expand its collections of Far Eastern Art through the acquisition of outstanding and representative examples.

The first is a long handscroll in ink and light colors on paper, by Hsiao Yün-ts'ung (1596-1673), an important painter active at the end of the Ming and during the first decades of the Ch'ing dynasty.¹ The scroll presents an ever-changing view of mountains and valleys, with rivers and rushing waterfalls, verdant forests, pavilions, and human figures, delicately painted with a light, sensitive brush (Figs. 1-6). The continuous panorama of towering mountains and precipitous rocks changes rather abruptly at the end of the scroll as we approach a wide, open expanse of water bordered by pine and willow trees in the foreground, with islands and gently rolling hills silhouetted against the distant horizon (Figs. 7-9). There is an open pavilion on a rocky ledge in the foreground, and a number of boats are anchored just beyond the willow trees, their masts rising above the foliage (Fig. 8).

Two colophons follow the painting. The first colophon, dated in the second month of spring of Chi-yu (1669 A.D.), is signed by Hsiao Yün-ts'ung, followed by two seals of the artist. The second colophon, by a contemporary of the painter, bears the signature of Fang Chao-ts'êng, and is accompanied by two of the latter's seals.

Hsiao Yün-ts'ung (*tz'u*: Chih-mu, *hao*: Wu-mên Tao-jên), came from Wu-hu, Anhui, and was one of the most important painters of Anhui active at the end of the Ming period and during the first decades of Ch'ing. He was a contemporary of men like Mei Ch'ing and Ch'a Shih-piao and is often mentioned as the founder of the Anhui school.

The Museum's scroll shows many stylistic features also evident in a short handscroll by Hsiao Yün-ts'ung, formerly in the Imperial Collection,

which represents people in a cart and on mule-back traveling through a mountainous landscape.²

A light, delicate brushwork and the intimate representation of nature, as illustrated by these two paintings, distinguish Hsiao Yün-ts'ung's style and greatly enhance the beauty and charm of his work. The pine trees of our scroll, although painted with great delicacy, show a remarkable crispness and firmness in the handling of the needles, and reveal Hsiao Yün-ts'ung as a very skilled painter and accomplished technician. The flat, horizontal banks of the shoreline jutting out into the water (Figs. 1-2) and the rocky terraces which occur throughout the painting strongly suggest the influence of Shên Chou, the great Ming painter, and one of the primary sources for later Ming and Ch'ing landscape painting. The distant, cone-shaped mountain peaks are present both in the Museum's scroll and the scroll formerly in the Imperial Collection, and may be regarded as further characteristics of Hsiao Yün-ts'ung's style.

Hsiao Yün-ts'ung's manner was further developed by his pupil Hung-jên, one of the "Four Masters of Anhui." Hung-jên employed the delicate brushwork of his teacher, and in some of his mountain landscapes one may recognize the clear, crystalline forms and flat rocky terraces of the Museum's newly acquired landscape by Hsiao Yün-ts'ung. This relationship between master and pupil may be illustrated, for example, by a large painting of mountains and steep cliffs, at last report in a private collection in Peking, which strongly reflects the composition and style of Hsiao Yün-ts'ung.³

The second Chinese painting recently acquired by the Museum is a large hanging scroll with steep mountains and thick forest, painted in fluid washes of ink on paper⁴ (Fig. 10). It is by Kung

² B. Harada, *The Pageant of Chinese Painting*, Tokyo, 1936, p. 768; *Sogen Minshin Meigwa Taikwan*, Tokyo, 1931, p. 290.

³ O. Sirén, *A History of Later Chinese Painting*, London, 1938, Vol. II, pl. 179.

⁴ L.2100.54-275, Museum Associates, Balch Fund, H. 8 ft. 8 in., W. 33½ in.

¹ L.2100.54-172, Museum Associates, Balch Fund, H. 9¾ in., L. 14 ft. 1¼ in.



Figs. 1-3 — Hsiao Yün-ts'ung (1596-1673), Landscape with Mountains and Rivers. Details of handscroll, ink and light colors on paper, 9 $\frac{3}{8}$ inches x 14 feet 1 $\frac{1}{4}$ inches.



Figs. 4-6 — Hsiao Yün-ts'ung (1596-1673), *Landscape with Mountains and Rivers* (*details*)



Figs. 7-9 — Hsiao Yün-ts'ung (1596-1673), *Landscape with Mountains and Rivers* (details)

Hsien, also known as Kung Pan-ch'ien, one of the "Eight Masters of Nanking," and famous as a landscape painter, active from about 1656-1682. He was a native of K'un-shan, Kiangsu, but spent most of his life in Nanking.

The painting bears the signature of the painter in the upper right corner, followed by two of his seals.⁵ A title "Lofty Mountains and Dense Forest by Kung Pan-ch'ien," is mounted on the outside of the scroll.

The composition, with high, rounded mountain peaks, partially hidden in clouds of mist, and rising to the very top of the scroll, is characteristic of much of Kung Hsien's work, but our painting is distinguished by the surging power and unbounded majesty of the mountain scenery, which literally overwhelm the beholder and make him feel as though he were actually standing at the foot of the towering peaks.

Kung Hsien was famous as a great master of monochrome ink painting, particularly skilled in the use of rich, heavy masses of black ink, contrasted with lighter washes of fluid grays. Very characteristic in this respect are the powerful black and dark gray tones of the trees in the foreground of our painting, set off against the lighter grays and whites in the distance. The black accents are carried into the upper part of the painting where the massive, triangular-shaped mountains with rounded tops are emphasized by large dots of ink, varying from deep black to light gray. These dots, which follow the "veins" and contours of the mountains, are a characteristic but very successful mannerism of Kung Hsien to suggest the texture and structure of the mountain forms.

The trees of our painting are distinguished by thin, elongated stems whose light tones, bounded by heavy ink outlines, provide vivid highlights amidst the dense, dark foliage. The leaves of Kung Hsien's trees, as illustrated by the Museum's painting, are most frequently

⁵ V. Contag and Wang Chi-ch'uan, *Maler-und Sammler-Stempel aus der Ming-und Ch'ing-Zeit*, Shanghai, 1940, p. 510, Nos. 8 and 13.



Fig. 10 — Kung Hsien (active c.1656-82), Mountain Landscape. Hanging scroll, ink on paper, 8 feet 8 inches x 33½ inches

suggested by a pattern of parallel, horizontal strokes, or by a series of large dots similar to those which define the mountains. It should be noted that the dark masses of the trees and rocks in the foreground are in a clever fashion relieved by the light tones of the pavilions in the middle distance, as part of the overall structure of the composition.

The Museum's newly acquired landscape is a remarkable and imposing painting which shows this artist at his best. The majority of paintings by Kung Hsien reflect certain similarities of composition and style, but all are distinguished by the strong, coloristic effects of

monochrome ink tones.⁶ Kung Hsien was one of the foremost individualists of the seventeenth century, and the Museum is fortunate to have been able to add to its collection of Far Eastern Art this superb example of the artist's brilliant monochrome ink style.

—HENRY TRUBNER

⁶ A beautiful handscroll by Kung Hsien, a mountain landscape in ink on paper, in the William Rockhill Nelson Gallery, Kansas City (Acc. No. 48-44), displays a style very similar to our own painting, and once again emphasizes the brilliant effects of Kung Hsien's ink tones. See also Harada, *op. cit.*, pls. 763-764.

Celadon Dish, Yüan Dynasty (1279-1368)
Gift of Miss B. Mabury to Museum Associates



A YÜAN DYNASTY CELADON DISH

Through the generosity of Miss Mabury, the Los Angeles County Museum has recently acquired a very important and unusually fine Chinese celadon dish (Fig. 1).¹ This large dish, which measures 14¼ inches in diameter, forms a significant addition to the Museum's growing collection of Far Eastern ceramics.

The dish has a hard gray porcelaneous stoneware body, characteristic of Chekiang celadon, covered with a thick, glossy glaze of sea-green color. The gray body is burnt reddish-brown on the unglazed footrim. The design on the inside of the dish consists of a large central medallion in molded relief with three-clawed dragon chasing a pearl, bordered by an incised foliage scroll. The exterior is decorated with a carved petal pattern.

A similar celadon dish is illustrated in the Eumorfopoulos Catalogue where it is described by Hobson as "probably Yüan Dynasty."² Pending further clarification of the problem of late Sung, Yüan, and early Ming celadons, it appears safe to assign a Yüan date to the Museum's newly

acquired example. It is distinguished by a thick, heavy body—perhaps heavier than those celadons customarily assigned to the Sung dynasty—and unexcelled quality of the carved and molded design, which displays a high degree of technical accomplishment. It is most gratifying that thanks to Miss Mabury, the Museum has been able to add this important celadon dish to its collection of Chinese ceramics, where it forms a worthy companion to the rare celadon jar with rampant dragon, published in a recent issue of the *Bulletin*.³

—HENRY TRUBNER

¹ L.2100.54-149, gift of Miss B. Mabury to Museum Associates.

² R. L. Hobson, *The George Eumorfopoulos Collection: Catalogue of the Chinese, Korean and Persian Pottery and Porcelain*, London, 1925-28, Vol. II, Pl. XXXVIII, No. B-128.

³ H. Trubner, "Two Ceramics of the Sung Dynasty," *Bulletin of the Art Division*, Los Angeles County Museum, Winter 1954, p. 8.

A DRAWING DERIVED FROM PARMIGIANINO

An interesting drawing which is ultimately derived from Parmigianino's preliminary sketch for the figure of *Moses* in the east vault of the church of Santa Maria della Steccata in Parma, has come into the Museum's graphic arts department.* The work, (sepia pen and wash, 7¾ x 3¾ inches) represents King David seated in a niche, playing a harp held on his left thigh, the foot resting on the head of Goliath.

The drawing appears like a reversal of that by Parmigianino in the Gallery of Parma. There the seated *Moses* is shown with his body inclining towards the left, his head leaning slightly to the right, his left arm completely crossed over his breast, holding the tablets which are supported

by his right thigh. This leg, placed inward to the center, continues the angle of the tablets. The left leg is scarcely delineated beneath the drapery across the lap.

In the present drawing the adaptor has represented both legs of his figures fully; indeed the positions of both are so close to the right leg of the *Moses* they appear derived from it, one being reversed in the adaptation. For the rest, however, there is not the same tension in the *David* as found in the *Moses* whose lines all veer in a diagonal to the left. The tablets held at a distance from the prophet's head are replaced by the harp which extends above the head of the king held close to it, although turned and tilted slightly back over the right shoulder. Thus, the tension again created by the space between the

* L.2100.54-87, the gift of Miss B. Mabury to Museum Associates.



Drawing, pen and wash, from Parmigianino's *Moses*.
Latter half 16th Century
Gift of Miss B. Mabury to Museum Associates

head of *Moses* and the tablets is lost in the vertical proximity of David's head and the harp.

Parmigianino himself did not completely follow his own design in the fresco of his *Moses*. His drawing is actually closer in pose to Michelangelo's *Moses* in S. Pietro in Vincoli, while in the fresco the subject has been dramatically altered from the figure bearing the tablets on his knee to the infuriated prophet holding them high above his head, about to hurl them down.

Parmigianino's work in the Steccata was over by 1539 when he was dismissed from the commission for his dilatoriness in execution. Thus the preparatory drawing for the *Moses* dates from before that time.

Following his dismissal, one of the other artists working in the church, Michel Angelo Anselmi, was assigned to paint the west apse with specific instructions to imitate the style of Parmigianino in the decoration of the arches and archivolts. That he did so can be seen from one of the figures in a niche in the *sottarco* of the apse. It represents the young David playing his harp, in pose evoking Parmigianino's sketch, and presenting again a composition which appears reversed in our drawing.

We have then a peculiar composite, as it were, of Parmigianino's *Moses* united with the Parmigianino-derived decorative figure of the young *David*, combined in the present drawing, a work which suggests that if not drawn directly from the master's sketch, it was at least inspired by Anselmi's fresco which he completed shortly before his death in late 1555 or early 1556. Our drawing appertains thus to the latter half of the 16th century.

NOTE

I wish to thank Professor Sydney J. Freedberg and Mr. A. P. Popham for opinions expressed on the drawing.

—EBRIA FEINBLATT

PRINTS BY CHODOWIECKI

Through a recent gift¹ of over three hundred etchings by Daniel Nicholas Chodowiecki, the Museum's graphic department has come into possession of an extensive representation of 18th century German book illustration.

Chodowiecki (1726-1801) who has not been too much collected in America, occupies a place as the leading graphic artist of Germany in the time of Frederick the Great. Of extraordinary prolificness, his etched work reached a number of 2075 pieces, executed on 978 plates. And such was his state of occupation that he was often forced to forego the actual etching which he left in the hands of assistants who worked after his drawings.

¹ A.6328.54, gift of Mr. and Mrs. Fred Grunwald.

The 18th century was an age which saw a great development of interest in the literature of fiction; it was also an age of religious skepticism which, however, did not relinquish its concern with problems of manners and morals. By his close association with the leading book publishers of Berlin, and through his approximation to the tastes of the German bourgeoisie, Chodowiecki was able to answer the needs of the growing reading public for illustrations which combined the romantic elegance of the times with a graphic realism that was not, occasionally, unlike that of Hogarth.

Chodowiecki first won fame in 1767 with a painting in the manner of Greuze, *Les Adieux de Calas*, inspired by an engraving by Delafosse

Fig. 1 — Daniel Chodowiecki, "The Four Temperaments." Etching 5 x 5½ inches, illustrating Lavater's theory





*Nimm das hin; und wenn dir schmeckt
so heiße mich ein andermal wieder
lügen!*

III. Aufz. II. Aufz.

after a drawing by L. De Carmontelle. The following year he made an etching after the painting which became so popular he was forced to design another plate. We have recently received a gift of this famous print² (Engelmann 48 II 2). The painting itself was also used as the main motif in an etching to illustrate Lavater's celebrated theory of the Four Temperaments, de-

² A.6639.54, gift of Mrs. Irene Salinger in memory of her father, Adolph Stern.

Fig. 2 (left) — Daniel Chodowiecki, etching from Shakespeare's *The Tempest* (E.583), 1788. One of twelve illustrations for the play

Fig. 3 (right) — Daniel Chodowiecki, "Alas, poor Yorick!" Etching 3/4 x 2 inches, from twelve illustrations for *Hamlet* (E.252), published in the Berlin Genealogical Calendar, 1779



Ach, der arme Yorick!

VI. Aufz. 2.^{ter} Aufz.

picting the reactions of the choleric, the sanguine, the melancholic and the phlegmatic man to its moving theme (Fig. 1).

Chodowiecki's period of activity coincided with what has been called the Golden Age of German literature; in this almost half century, from 1758 to 1800, he illustrated the works of the most widely read authors, not only of his own land but also of France, England, Spain and Italy.



Fig. 4 (left) — Daniel Chodowiecki, one of twelve illustrations to Cervantes' *Don Quixote*. Etching $5\frac{1}{4} \times 2\frac{3}{4}$ inches, 1780

Fig. 5 (right) — Daniel Chodowiecki, one of four illustrations to Coventry's *Little Caesar* (E.431). Etching $4\frac{5}{8} \times 2\frac{3}{4}$ inches, 1782



Among such works which we have received are his illustrations for Goldsmith's *Vicar of Wakefield* (E. 159), Shakespeare's *The Tempest* (E. 583), *Hamlet* (E. 252), Smollett's *The Adventures of Peregrine Pickle* (E. 533), Cervantes' *Don Quixote* (E. 58), Ariosto's *Orlando Furioso* (E. 74), Voltaire's various writings (E. 380), Schiller's *Kabale und Liebe* (E. 541), Gellert's *Fables* (E. 160), Coventry's *Little Caesar* (E. 428-431), to note only a partial selection.

The average size of the largest of these illustrations is about 5" x 3", the corresponding dimensions of the smallest about 3" x 2". The artist designed on the average 12 illustrations per book, all etched on one plate. Sometimes his illustrations exceeded this number, and in some instances he designed only two or four illustrations, or only the title page.

Chodowiecki's most successful endeavor was in small format, he having commenced his career



Fig. 6 — Daniel Chodowiecki, "Improvement of the Morals" (E.572), etching 8 x 13 inches, 1786

as a decorator of snuff and candy boxes, water-color miniaturist and enamel painter. The publications for which he made his etchings were periodicals called *Calendars* and *Almanacs*. His biographer, Engelmann, records in his book (1857) that it was then already extremely difficult to find complete editions of these popular periodicals.

Chodowiecki's illustrations were often published with French as well as German inscriptions, or sometimes with French alone, since his work was as well received in France as was the French influence in his own Prussia.

In the miniaturist range of his dimensions Chodowiecki attained detailed scenes ranging from the intimacy of the lady's boudoir to the action of the battle-front. It is difficult not to think of such illustrations as a correlation, as it were, in graphic art to that of chamber music. The artist was contemporaneous with Haydn and began his graphic production in 1757, the year after Mozart's birth. Austria herself produced somewhat later an illustrator, Caspar Weinrauch (1765-1846), who is called the "Austrian Chodowiecki."

In the small, lively and vivid scenes which he delineated, a world which reflected the century in its morals, manners and literary tastes, passes before our eyes. The occupations of women, the various types of marriage, the proper rearing of young girls, show a dominant phase of the customs of his period. But of equal interest to us today are his book illustrations, in the one case for their interpretation of well known works, especially English, and in the other for their preservation of the spirit of the age. A mincing elegance contrasts with explosive comedy, the much vaunted Rousseauian sensibility with satirical realism. We follow the changes, not only in political outlook but also in mode and coiffure, born of the French Revolution. The faithful mirror of a brilliantly rococo epoch, soon to be followed in Germany by Napoleonic domination and neo-classicism, Chodowiecki remains an historical document of the era of Frederick the Great with all the charm and variety of its forms of character.

—EBRIA FEINBLATT

THE WELL RESPECTED AMERICAN WINDSOR

The windsor chair has been mis-represented as an ordinary sort, only appropriate to inns or taverns, or for houses that could not afford better. This might be true of the worst examples, either English or American, but the windsor at its best was an ingenious and wonderful chair.

In two popular books by the same writer, both published in 1950, we are first told that "it is impossible to feel any interest in the windsor chair," and then (in the second book which devotes 17 pages to it) that the windsor has "character essentially charming, and attracts the admiration of connoisseurs." These two views recall La Fontaine's 17th century fable of the Peasant and Stayr, in which the poor satyr was confused by a man who both blew on his fingers to warm them, and on his food to cool it.

True, the windsor came from humble antecedents, the peg-leg stool and the turner's corner-chair. Its earliest appearance is conjectural, but since sometime in the 17th century and to the present day, English windsors in wide variety have come from the High Wycombe area, northwest of London.¹ Well may the English parent be called a Wycombe chair, as its offspring was sometimes called "the Philadelphia chair" over here.

Once transplanted to the American colonies, the windsor developed along rather independent lines, and here it was carried to a higher degree of excellence than the English chair. It well earned respect, and 18th century records constantly testify to its being seen in the best places. A common sort might indeed be advertised as "fit for Piazzas and Gardens" (1765 in New York, the next year in Philadelphia) but the better grade appeared in the inventories of fashionable town-house furnishings.

George Washington in the 1780s had a set of thirty windsors on the east portico of Mount Vernon, their seats polished by the most celebrated persons of that time. Franklin and Jefferson both used writing-arm windsors, and tradition says that upon the broad panel of Jefferson's (now in the American Philosophical Society) the first draft of our Declaration of Independence was penned.

Jefferson at his hilltop mansion Monticello had later a set of "4 dozen of Arm Chairs" bought for \$192 in 1801, from which "28 black painted chairs" were inventoried (in the Entrance Hall) when he died in 1826. And so well had these pleased him, in 1809 he ordered three dozen more "stick chairs" or windsors.

Not only for domestic use, but also in official places, the windsor was quite generally seen. Well known is the high seated comb-back arm-chair used by the presiding officer in 1774, when the First Continental Congress met at Carpenters' Hall, Philadelphia. Robert Edge Pine's famous picture of "Congress Voting Independence" (painted 1784 and now at the Pennsylvania Historical Society) shows delegates to the Second Congress of 1775-6 comfortably seated in windsor chairs. Presumably, the ones seen in Pine's painting² are the "Dozen and a half of Windsor Chairs" ordered by the Pennsylvania Assembly in 1775, for which Francis Trumble the "windsor chair maker" was paid May 31st the next year.

More windsor armchairs, side chairs, and settees were supplied for Independence Hall in 1778, 1780 and 1791. A few years later "Windsor Chairs for Senate and Assembly Rooms" were made (by John De Witt, 1796) for Federal Hall in New York. A list of other instances could be extended endlessly.

From the first (apparently around 1720) Philadelphia held leadership in windsor chair-making, but by the mid-century its place was challenged by New York. Enterprising makers here advertised themselves as "lately from Philadelphia," and said their chairs were "equal to the Philadelphia made."³ Other makers had spread into New England, where after the Revolution there was scarcely a country community without its windsor chairman.

¹ F. Gordon Roe, "Windsor Chairs" (London, 1953).

² David Stockwell, "Windsors in Independence Hall," pp. 214-215 in the magazine *Antiques* for September 1952.

³ Rita S. Gottesman, "The Arts & Crafts in New York, 1726-1776." (New-York Historical Society, 1938.)

Meanwhile a flourishing export trade had developed (in 1774 "masters of vessels may be supplied with a neat assortment upon reasonable terms") and windsors by the boatload went to southern ports or to the West Indies. The single year 1796, Philadelphia exported 768 windsor chairs—in 1766 at Charleston, Sheed & White had offered them "high back'd, low back'd, sack back'd, and settees or double seated," just arrived by packet from Philadelphia, and here by 1790 John Minnick sold windsors "painted green and yellow."

In all of these American windsors, through the 18th and far into the 19th century, the diversity of chairs is without number. J. Stoddell Stokes suggested their range, and indicated the development of regional types, in writing about the 1925 exhibition of his own collection at Memorial

Hall.⁴ Nor do these very much resemble the English designs.

The American chair was light but strong, yielding but tough. Unlike so many other chairs, which put up a fine front but look slighted and poor from behind, the windsor had no good and bad angles but was attractive seen from any direction. Its mixtures of green and seasoned woods (pine or poplar and maple, hickory or ash, oak or chestnut) were chosen for the special qualities of each one, and if a present-day fad for stripping them to "show the wood" results in an oddly mismatched look, such chairs when made were usually meant to be painted—green or red, black or yellow, later a yellowish brown, or drab.

With its comfortably hollowed or "saddled" seat, its stylish rake and thrust of legs and spindles, often with vigorous lathe turnings, the windsor gratified both eye and posterior. Its makers were a proud and separate race of men, with tools and traditions very different from those of the cabinetmaker or chair maker, the carpenter or joiner. And theirs was a craft that changed little, from early days to late. The cheap "kitchen windsor" of the 19th century might be of mean design, but it was still a sound and honest chair.

Just lately Los Angeles County Museum has acquired a windsor armchair of the finest quality, showing rare features and with that satisfying sign, the maker's mark.⁵

The underside of its seat is branded in large letters EB:TRACY which was the stamp of Ebenezer Tracy (1744-1803). He lived at Lisbon (a part of Norwich) in Connecticut, where he bought land in 1769 having "recently married," and where a decade later he appeared (1778) as a colonel in the 20th Regiment. The year of his death at only fifty-nine, he described himself as "being advanced in years, and having a bodily infirmity."⁶



⁴ "The American Windsor Chair," pp. 46-58 in the *Pennsylvania Museum Bulletin*, No. 98, Vol. XXI, December 1925.

⁵ Accession number A.1078.54-358, height of back 37¼ inches.



Connecticut brace-back windsor of the 1790s, signed by Ebenezer Tracy. Seat with original covering of flower-embossed black leather, "Brass Nail finish'd around"

Purchased with Denis Bequest funds, for the Col. and Mrs. George J. Denis Collection, 1954

Colonel Tracy was a prosperous and elegant fellow, leaving what was a considerable fortune for his time and place, and such dressy trappings as "silver buttons, knee & shoe buckles, silver-hilted sword and bridle." What interests us more, the inventory of his effects (1803) lists in the workshop a large assortment of lumber, with chisels and gouges, joiner's planes and molding tools, even an "unfinished sideboard"—evidence that he was more than a windsor chairmaker.

Besides, he left a supply of "277 chair bottoms,

6,400 chair rounds and legs," or enough to make nine hundred chairs. Presumably, these would be assembled later by his son Ebenezer Jr. (died 1823) who continued the father's business, and who would add his own mark E. TRACY to finished chairs that were really of the father's design.

Perhaps the lightest, most graceful of all windsors was this one of ours, the New England type with rounded bow that was double-bent to form short "elbow" arms. To give it enough support, two extra spindles (which give it the name brace-back) slant from a tapered tailpiece at the back of the seat. Tracy's chair shows a nice balance in the rake of its legs and arm supports, the spacing of its gently shaped spindles.

Instead of the customary pine or poplar, the seat is here made of chestnut, with legs of maple, the rungs and all parts above the seat of hickory and oak. The chair never saw paint, except for a thin brushcoat of "Spanish Brown" (red) on the under surface of the seat.

Cleverly overcoming the frequent fault of this type, an inclination of its thin bent bow to break at the top and arm curves, Tracy provides a more substantial grooved bow which is sharply thinned (see *detail*, side view) where it must bend to form the arms.⁷

What is usually regarded as a late feature, the so-called "bamboo" turning of the legs and arm supports (which around 1800 displaced the earlier vase turnings), was occasionally used long before. It appeared in that grandfather of all writing-arm chairs, one as big as a loveseat, afterwards owned by the poet Longfellow.⁸ We see it again in the very plain writing-arm chair (University of Pennsylvania) once belonging to Benjamin Franklin, who died in 1790. The

⁶ For all this about Tracy, we are indebted to Ada R. Chase, "Ebenezer Tracy, Connecticut Chairmaker," pp. 266-269 in *Antiques* for December 1936.

⁷ This distinctive detail appears in two Tracy arm-chairs pictured by Mrs. Chase, Fig. 2 on pg. 267 of *Antiques* for December 1936.

earliest record of bamboo-turned windsors is found for a third writing-arm chair⁹ described in the 1763 journal of a Philadelphia family as "made by one Richmonde of Sassafras-street, a joiner of much repute, who has come out from the motherland."

But the important feature of our chair is its original seat covering of black leather, embossed with a design of large flowers and foliage, finished all around with brass-headed nails. Meant to be covered so, the well-shaped seat was given no usual mid-ridge, and though deeply undercut around the front (to lighten its thick look) was left with flat edge enough for one row of nails.¹⁰

The only published instance of windsors with the covered seat seems to be the fairly recent article by Joe Kindig III¹¹ which shows examples from a set of five, made May 1797 in New York by John De Witt the "Windfor Chair Maker" and upholstered by William W. Galatian the "Upholfterer & Paper Hanger." Mr. Kindig's chairs were originally in red leather, with thick-edged seats carrying two rows of nails.

And what seems to be the only discoverable mention of such work at that time¹² is found in two advertisements, May 24th and July 12th

1793, at Baltimore. Here "at the Post-Office in South-Street," James Zwislser & Co. (who operate a manufactory "for dressing Leather, as practised in Turkey") are offering "A variety of Windsor Chairs and Settees, with stuffed Seats, neatly covered with black, red, green, and yellow Morocco Leather." Their second notice is for "Arm and other" windsors and now adds blue leather to the list.

GREGOR NORMAN-WILCOX

⁹ No. 141 in the Hyman Kaufman sale, Part II (American Art Association-Anderson Galleries) October 25, 1935.

¹⁰ No. 152 in the J. Stoddell Stokes sale (Parke-Bernet Galleries) March 20, 1948.

¹¹ An oddly plank-seated chair shown p. 118 in Wallace Nutting's picture handbook "American Windsors" (1917) would appear to be intended for covering. It has close resemblance to a Tracy side chair pictured p. 267 in Mrs. Chase's article.

¹² "Upholstered Windsors," pp. 52-53 in the magazine *Antiques* for July 1952.

¹³ Alfred Coxé Prime, "The Arts & Crafts in Philadelphia, Maryland & South Carolina — Series Two, 1786-1800" (compiled by Mrs. Prime, Walpole Society, 1932), pp. 203-204.

THE JUNIOR ART COUNCIL

The Junior Art Council, neophyte of the Museum family, reflects the enthusiastic spirit of its young members. Increased appreciation and practical assistance to our community's art scene are the goals established by Mrs. Rudolph Liebig and Mrs. Stuart E. Weaver Jr., the first president. Continuing to develop the established agenda is newly elected president Mrs. A. Borden Polson.

As public services in cooperation with the Los Angeles County Museum, events include: the

spring Art and Architecture House Tour, which with added private donations furnishes the prize-money for the annual Artists of Los Angeles and Vicinity Exhibition; the recording of private art collections; and the Art Rental Gallery.

For its two years, the Tour has been particularly well received, offering residences which are outstanding either for their architecture or art collections. Those who so generously have opened their homes have been (1953) Messrs. and Mmes.



—photo Robert C. Frampton

Watercolor by John Leeper, "Green Landscape," photographed in the Claremont home of Mr. and Mrs. Willis A. Wingert

Vincent Price, Sam Jaffe, Ira Gershwin, Edward L. Alperson, and Miss Anne Baxter; (1954) Messrs. and Mmes. Earl Stendahl, Elmer Staude, Paul Laszlo, David Loew, and Irving Stone.

For the first time in this community, a record is being compiled of private collections of art. With chipboard, measuring tapes, and information cards, Junior Art Council members work with owners to record and cross-file a complete history of their works.

The Art Rental Gallery is finding increasing response with each opening. Fine oils, watercolors, serigraphs, drawings, and sculpture by outstanding local artists are displayed in the Museum and offered to the public for rental. Designed as a public service, it seeks to awaken interest in art. The works range in price from \$25 prints to \$750 oils, falling for the most part

into the medium or lower price bracket. After an initial \$2.00 handling charge, which includes insurance, rental fees approximate $2\frac{1}{2}\%$ of value—that is, \$2.50 to \$17.50 for each two-month period. Should the renter desire to purchase the painting, the fee is deductible from the purchase price. All funds collected go to the artists.

The fall showing in the Art Rental Gallery (while this issue of the *Bulletin* goes to the printer) is of contemporary Prints and Drawings, from October 24 to November 14.

On alternate months, the group meets at the Museum or takes field trips. This educational program has offered to the members and friends such interesting speakers as Jules Langsner, Donald Goodall, Marvin C. Ross, Frederick Wight, June Wayne, and Pegot Waring.

E. D. T.

RECENT ACQUISITIONS

Paintings: *pages 20-24*



"Man in a Landscape"

Oil on wood, 6 x 10 inches

JEAN GEORGES VIBERT (1840-1902)—French

Gift of Mrs. Stanton W. Forsman in memory of

Fred C. Pillsbury

A.6654.54-1

"Lake in High Sierras" (1883)

Oil on canvas, 27 x 45 inches

THOMAS HILL (1829-1908) — American

Gift of Mr. and Mrs. Robert B. Honeyman Jr.

A.6653.54-1





"Male Portrait" (signed: *C. Boit, pinxt*)
 Miniature, enamel on copper, $2\frac{7}{8} \times 2\frac{1}{4}$ inches
CHARLES BOIT (1663-1727) — English
Gift of Mrs. Leonard Martin
 A.6153.53-19

"Louis Philippe" (signed: *Troivaux, 1831*)
 Miniature, opaque watercolor on vellum, $5\frac{3}{8} \times 4\frac{1}{4}$ inches
JEAN-BAPTIST DESIRÉ TROIVAUX (1788-1860) — French
Gift of Mrs. Leonard Martin
 A.6153.53-23





In 1947 Mr. Hans Burkhardt presented the Museum with a self-portrait by the noted contemporary American painter, Arshile Gorky (*page 22*). This year Mr. Burkhardt, once a pupil of Gorky, has given another painting by his teacher, a handsome semi-abstract "Still Life" (*page 23*). Arshile Gorky was born about 1904 in Armenia. He died in America in 1948. Almost entirely self-taught, he derived much from Picasso and Miro, but by the 1940s, he was one of the progressive leaders in the New York group of painters.

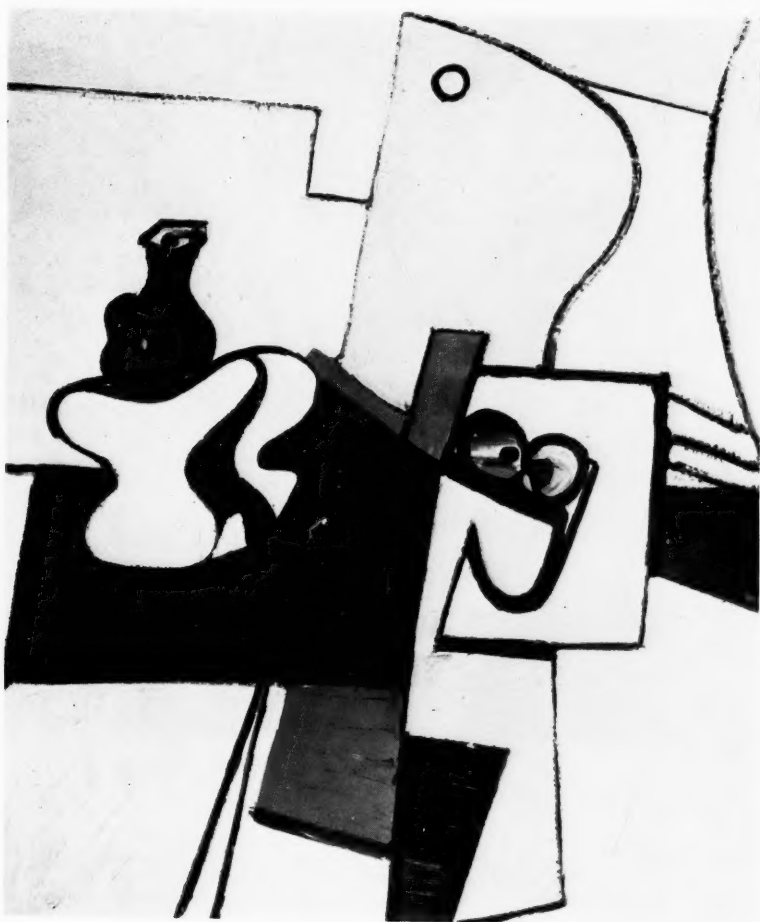
—R. F. B.

Above —

Arshile Gorky, "Self Portrait"
Oil on canvas, 24 x 16 inches
A.5773.47-1

Opposite —

Arshile Gorky, "Still Life"
Oil on canvas, 35 x 28 inches
A.5773.54-2





"Portrait" (1918)
Oil on canvas, 26 x 20 inches
CHAIM SOUTINE (1884-1943) — Russo-French
Anonymous Gift, 1954
A.6552.54-1

NEW ACQUISITIONS

Graphic Arts *pages 25-27*



ET IN IESVM CHRISTVM
FILIVM EIVS VNICVM, DOMIN-
VM NOSTRVM

"Saint Andrew"

Engraving, 2nd state (B.45), 5 $\frac{5}{8}$ x 3 $\frac{3}{8}$ inches

HENDRICK GOLTZIUS (1558-1617) — Dutch

From the series "Christ, the Twelve Apostles and Paul," 1589 (B.43-56)

Gift of Mrs. Irene Salinger in memory of her father, Adolph Stern

A.6639.54-26

"Andromeda"

Engraving, 7 $\frac{1}{8}$ x 9 inches

CLAUDE MELLAN (1598-1688) — French

Gift of Mrs. Irene Salinger in memory of her father, Adolph Stern

A.6639.54-33





"Winter Landscape"

Pen drawing, $5\frac{1}{2} \times 11\frac{3}{4}$ inches

ALFRED KUBIN (1877-) — Austrian

Ex-collection Dr. Heinrich Stinnes

Gift of Mr. and Mrs. Stanley Talpis

A.6C31.54-155

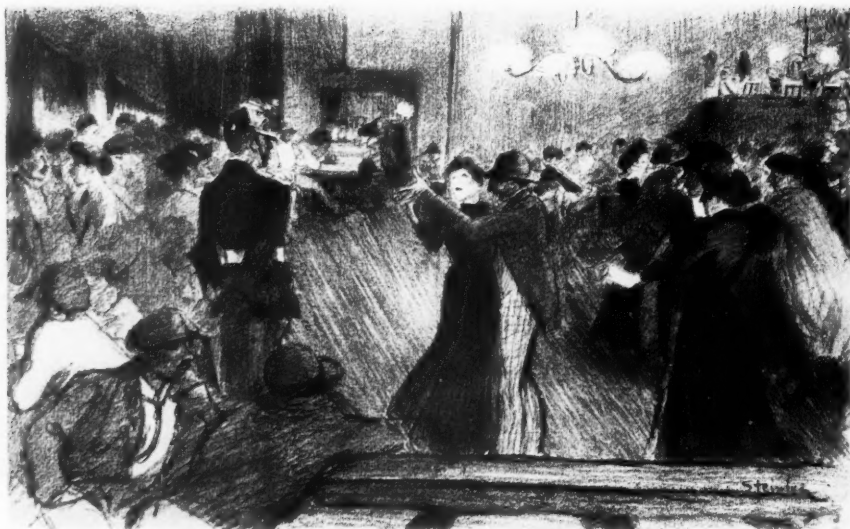
"Bal de Barrière"

Color lithograph, $8\frac{1}{4} \times 13\frac{3}{4}$ inches

THEOPHILE ALEXANDRE STEINLEN (1859-1923) — French

Gift of Mr. and Mrs. Stanley Talpis

A.6631.54-1





"Landscape"

Charcoal Drawing, 11¾ x 17 inches

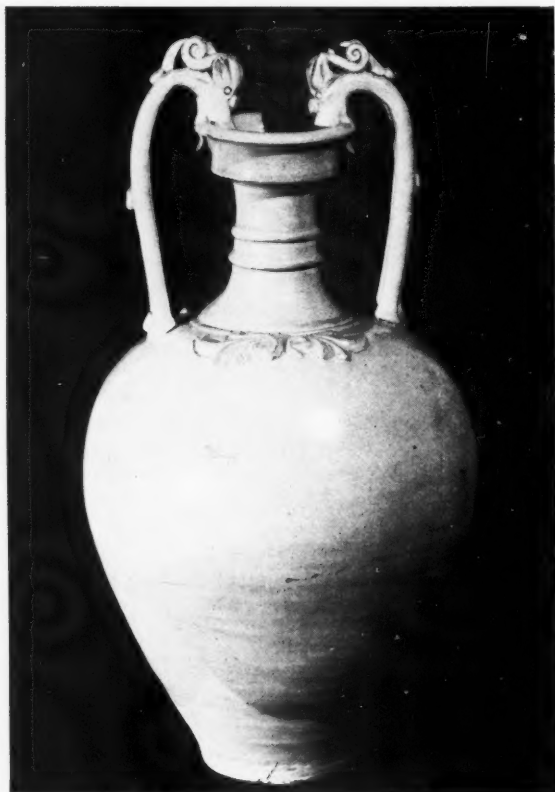
ALEXANDER H. WYANT (1836-1892) — American

Gift of Dr. and Mrs. F. W. Callman

A.6661.54-1

NEW ACQUISITIONS

Oriental Art: *pages 28-29*



Funeral Amphora: T'ang Dynasty (618-907)

Height 21¼ inches

Museum Purchase, 1954

P.232.54-1



Small jar with decoration in underglaze blue and overglaze polychrome enamels. Chinese, Ming Dynasty — mark of Wan-li, and of the period (1573-1620)

Height $4\frac{7}{8}$ inches

Ernest Larson Blank Memorial Fund

A.6429.53-6

Dish with blue flowers and fruits against a yellow ground. Chinese, Ming Dynasty — mark of Hung-chih, and of the period (1488-1505)

Diameter $10\frac{1}{4}$ inches

Gift of Miss B. Mabury to Museum Associates

L.2100.54-329



EUROPEAN PORCELAINS

Pages 30-33



Above —

TEAPOT — German (Meissen), about 1725-28

Diameter 5 inches, height 5 inches

Bird-spouted pot with arabesques in gold, panels painted in grisaille; Watteau scenes of a lady with falcon, of hunters and dogs. Decorated outside the factory, by Johann Aufenwerth of Augsburg

Gift of the Hearst Foundation

A.5832.49-105

Opposite, left —

TANKARD — German (Meissen), about 1725-30

Height to cover 6¾ inches

Porcelain presentation tankard with chased silver-gilt mount and cover. In colors a *chinoiserie* scene of dancers on a garden terrace, probably painted by C. F. Herold, framed in gilt scrollwork and with bright-colored birds and insects at the sides

Gift of the Hearst Foundation

A.5832.49-107

Opposite, right —

TANKARD — German Meissen), about 1725-30

Height to cover 6¾ inches

Another with painting of the "harbor scenes" type. Armorial decoration above a gold leafscroll panel with scenic vignette, flanked by four Chinese attendants, all in brilliant enamels and gold

Gift of the Hearst Foundation

A.5832.49-106

Opposite, below —

Sides of the two tankards. For the second, with its two incidents of Chinese personages taking tea, cf. W. B. Honey, *Dresden China*, 1934 (frontispiece and Pl. XVa, tankards painted by Johann Gregor Herold). Herold having come from Vienna, cf. also a Vienna porcelain tankard of the Du Paquier period, signed "Antonius Schultz 1737" (cover and pp. 1-3 of *Baltimore Museum of Art News*, Jan. 1951)



Garniture of Three Vases

English (Chelsea), about 1765-70

Pair 9¼ inches, center 14¾ inches high with cover

Flower painting in natural colors, on turquoise "partridge eye" ground, with
exuberantly scrolled handles and cover in white and gold

Published: Nos. 173-174a,b (illustrated p. 61) "English Pottery and Porcelain,
1300-1850," exhibition catalogue Detroit Institute of Arts, 1954

Gift of Hearst Magazines, Inc.

A.5770.47-31





White Porcelain Bust

English (Chelsea), about 1750

Height 13½ inches

Wigged figure wearing the Order of the Garter, several times published as of George II, and (perhaps incorrectly) as "after a model by Michael Rysbrack" the Flemish sculptor (1694-1770). Duplicates are in the British Museum and the Victoria & Albert (Schreiber Collection, No. 126)

Ex-collection William Randolph Hearst. From the H. Newton sale (Sotheby's, 1949) where described as "of a collection formed prior to 1770 by John Darragh, Lord Mayor of Dublin in 1782"

Published: No. 136 (illustrated p. 52) "English Pottery and Porcelain, 1300-1850," exhibition catalogue Detroit Institute of Arts, 1954

Gift of the Hearst Foundation

A.5832.49-108



Examples from a Tea Service
English (Spode), about 1800

The plate 8¼ inches

Porcelain service by Josiah Spode II, decorated in the Imari or "Japan taste," red and gold with turquoise and other enamel colors. Red-painted factory mark and pattern number SPODE 868 Purchased by Col. George Hancock for his estate "Fotheringay," in Botetourt County, Virginia (see pp. 10-11 the *Bulletin of the Art Division* for Summer 1954)

Gift of Col. and Mrs. George J. Denis

A.1078.26-48, 49, 245

Examples from a Tea Service
English (Worcester), 1807-13

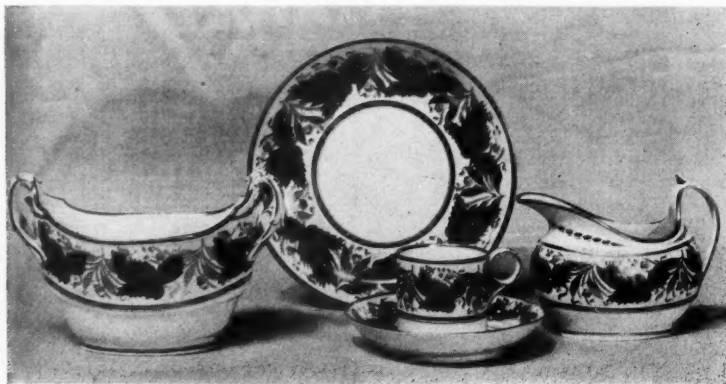
The plate 7¾ inches

Porcelain service with wide band of gold painting and orange leaves. Impressed BFB mark of the 1807-13 partnership Barr, Flight & Barr

Originally from Charles Bouchier (1740-1818), an English gentleman who served 1767-70 in India as the Governor of Madras

Gift of Mr. and Mrs. Barclay Bouchier Chadwick

A.1669.33 (306-312)



NEW ACQUISITIONS

Costumes and Textiles



Infant's Mitt

English, mid-17th Century

"Point plat de Milan" (Milanese flat point) lace. Belonged to the family of Lord Fairfax, 2nd Baron

Gift of Miss Margaret I. Fairfax MacKnight

A.5973.49-6a

Purse

English, first half 17th Century

Embroidery on linen canvas, in salmon pink, green, and blue silks with metal thread

Museum Purchase, 1954

P.240.54-1



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